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A PAINTING FOR A TRUMEAU

By Edna Lange, of Cooper Union *New York City*

See article on pages 14 and 15

2nd prize(a)

THE AMERICAN ART STUDENT

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AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor* — EDWARD C. BRIDGMAN, *Associate Editor*
ALMA R. ROBERTS, *Book and Schools Dept.* — CAROLYN J. TOWNSEND, *Art Editor*

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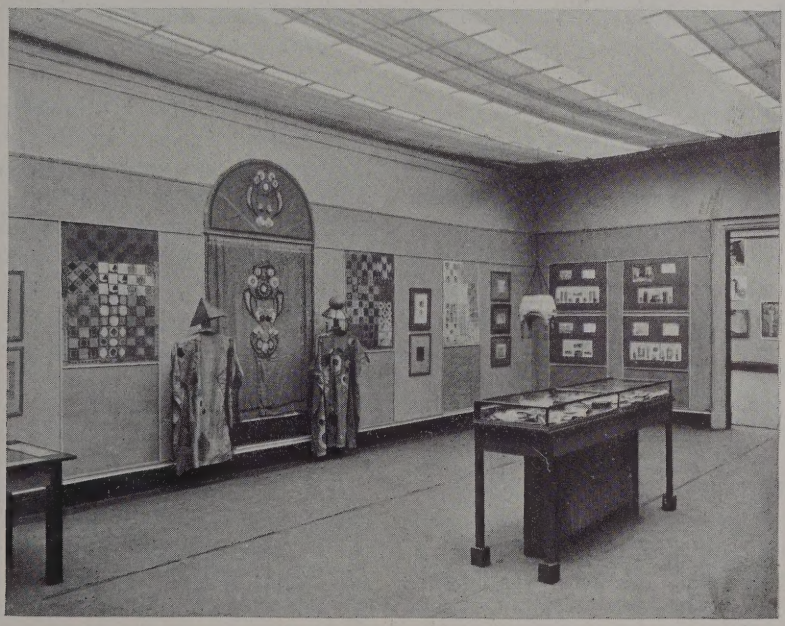
ILLINOIS AS AN "OPPORTUNITY FIELD"

Since THE AMERICAN ART STUDENT issued its big Chicago number about five years ago great strides have been made as to the methods of teaching as well as the interest aroused throughout Illinois in all branches of art. While the bloodiest war of history has intervened in that time it has not wrecked the ambitions of nearly seven thousand art students, the vast majority of whom are located in the city on Lake Michigan whose motton is "I Will."

A conservative but as careful estimate as we are able to make,—7,000 art students throughout Illinois,—studying art in studios, art schools and correspondence courses. It is not for us to try to measure the value that aesthetic training will have on the coming citizens of that State—as well as the Nation; —that big fact is so all-inclusive it admits of no argument. Champaign, Decatur, De Kalb, Jacksonville, Peoria, Rockford, Urbana, and Chicago all have art schools of national reputation. And in the past five years there has been a scientific development and a noticeable increase of interest and effort in both grammar and public high school classes. Out hats are off to the great state of the midwest.

It will not go amiss to mention here that the cover design of this issue was given to the magazine by Don Stringer of the Chicago Academy of Fine Arts. (Mr. Stringer—please forward your home address. There's a life subscription to the magazine coming to you because of the acceptance of the cover design. It's worth $25.)

The Art Institute has just finished its International exhibition of water colors, photographs by the Chicago Camera Club, an exhibition of animal painters and sculptors, and lastly, paintings of Tahiti by Jerome Blum. All of the exhibitions were well attended and roundly praised by the



ONE OF THE MUSEUM ROOMS, CHICAGO ART INSTITUTE

AUTUMN DAY *By George Inness. Courtesy the Macbeth Gallerh, Fifty Ave., N. Y. City*

newspapers of the windy city.

Founded in 1879 and enriched by generous trustees, the Chicago Art Institute ranks first in age and in treasure among the museums of the West. Under the guidance of Director W. M. R. French for thirty-five years, with whom was associated the astute Newton H. Carpenter, and one president, Charles L. Hutchinson, a generous patron who gave liberally of his time and his wealth, the institution grew from a small school of design, and its museum to a compelling influence over the country around it.

Within the limits of this brief survey, it is impossible to recite the details. A small group of public-spirited citizens charted its future and builded better than they knew. Although Director French has died, rich in years and in honours, the policy of the Art Institute for the good of the entire community, as he directed it, lives on.

Visitors from abroad are impressed by the collections. There are the old masters, a Rembrandt, Hals, Hobbema; others of the Dutch, Flemish and Spanish schools of the Prince Demidoff collection; the early Italian painters obtained by Martin A. Ryerson abroad; the Barbizon school splendidly represented in the Field Memorial Room; the fine examples of French and other Continental painters given by the Nickersons and various Chicago citizens; the noble display of works by George Inness presented by Edward B. Butler; the paintings given by the Friends of American Art, by the Antiquarian Society; the particular purchases of the museum itself; the treasures in the print rooms and the sculpture in the galleries and the architecture in Blackstone Hall; the jades, potteries, medals, curios and bronzes; not forgetting the Egyptian Room, or the innumerable objects of artistic value from many donors or loaned to the institution; all unite in perfecting the resources of the museum.

With one exception which is not worthy of mention, there is a remarkable degree of co-operation between the existing art schools in Illinois' largest city. The past year saw about four thousand students studying at the Art Institute, while the Chicago Academy of Fine Arts, under the able direction of Carl N. Werntz, came second in the numerical strength of its classes—and operated with their studios crowded to capacity.

But these two big art schools do not work alone for the good of Chicago. The Municipal Art League links to it sixty clubs of men and women, representing tens of thousands of Chicago citizens. Another list of about seventy societies, including the Chicago Society of Artists, the Water-Colour Club, Society o Etchers, two Ceramic Societies, the Camera Club, and architects, meet monthly in the club rooms. When they so desire the art galleries are lighted all evening and open to them. Many of these groups of artists, the Chicago Society, the Water-Colour Club, the Etchers, Art Craft-

(*Continued on Page 12*)

SUMMER *By A. H. Wyant, N. A. Courtesy of the Macbeth Gallery, N. Y. City*

MATERIALS THE ARTIST USES

By HERBERT E. MARTINI

The white pigments used in Cennini's time were white lead (biacca) and lime white. The latter was known as bianco sangiovani and was in fact slaked lime. This is given mention in Chapter 58 as follows:

> "There is a natural white pigment which, however, requires some preparation. Take very white slaked lime, pulverize it, and put it into a little tub for the space of eight days, changing the water every day, and mixing the lime and water well together, in order that it may throw off all unctuous properties. Then make it into small cakes, put them upon the roof of the house in the sun, and the older these cakes are, the whiter they become. If you wish to do it quickly and well, when the cakes are dry, grind them on your slab with water, and then make them into cakes and dry them again. Do this twice, and you will see what a perfect white it will become. This white must be ground with water, and thoroughly. It is good for working in fresco, that is, on walls without tempera; and without this color you can do nothing—I mean, you cannot paint flesh, or make tints of the other colors which are necessary in painting on walls, namely in fresco; and it never requires any tempera."

The closing remark "it never requires a tempera" is explained by the fact that in mixing the lime with water a mild lime-water is produced which combined with that of the wet wall sets the color admirably.

Concerning the biacca Chapter 59 gives us the essence of the nature of this pigment.

> "There is a white pigment prepared chemically from lead, which is called biacca. This white is strong and brilliant. The more this color is ground, the more perfect it is. It is certainly used on walls; but beware of it nevertheless, for in time it becomes black. Grind it with water; it will bear any tempera, and will enable you to make your colors lighter in pictures in the same manner as the other white does on walls."

Modern opinion is that it should not be used in fresco. I call your particular attention to the remark that it turns black, because this is again only one of the many instances of the value of correct teaching and tradition. The use of the correct kind of a pigment in the right place and under proper conditions was as important for the old masters as the art of drawing and painting. This was one of the paramount factors in the permanency of their works. You as students are no doubt told by your instructors to purchase a tube of white, yellow, blue and so on when you begin painting but never a hint is given what kind of a pigment is the most suitable chemically. Lead white is more susceptible to change nowadays than heretofore—the burning of coal in large quantities

in our cities evolves sulphur gases which attack the lead forming the sulphide which is black. Do you know that such gases are also given off in the cooking of cabbage and Brussells sprouts?

Zinc White was not known until the latter half of 1700. This fact is often taken advantage of by the chemist who may be called in as an aid to the art connoisseur to determine the authenticity of paintings. A pin point of pigment taken from where the whites predominate tested with sulphur compounds tells the tale whether the picture was the work of an artist living previous to the above date or after. If the analysis shows zinc present then it must be from the brush of a later artist, maybe a modern imitation.

The yellow colors are headed by the ochres. These are permanent colors being clays tinted by iron compounds. Our writer tells us of finding this color in the mountainous country in veins varying from light to dark shades. The raw color requires much grinding with water and flotation to separate the fine from the coarse particles and is a color of most general usefulness especially in fresco painting.

Naples yellow (giallerino, the diminutive of giallo, therefore, meaning pale yellow) is known to us today as of three different kinds. One is a mixture of cadmium and zinc white, and another is the yellow antimoniate of lead and the third a bright pale variety of a yellow ochre.

Cennini in Chapter 46 says it is of volcanic origin and hard as stone, making it difficult to grind. This color does not have a high rating for permanency, especially if it contains either lead or antimony.

> In Chapter 47 he says: "There is a yellow pigment called orpiment. This is an artificial pigment, and a chemical preparation, and is very poisonous. It is a very lovely yellow, like gold in color. It is not good for walls, neither in fresco nor with tempera, because by exposure to the open air it becomes black. It is very good for painting shields and lances. This color, mixed with indigo, makes a green the color of grass and herbage. Beware of letting it soil your mouth, lest you harm yourself." And continuing in the next chapter realgar or red orpiment is described in words practically duplicating the foregoing. Both of these pigments which are yellow sulphides of arsenic are known today under the pretty name of King's Yellow. It is a poor color to use because of its highly poisonous nature and fugitiveness. It cannot be mixed with lead or copper colors because black compounds are formed with these.

The last two yellows described are very poor in their stability rating, and even more so is Saffron-yellow, made from the dye saffron of vegetable origin. The yellow lead oxide, more generally known as massicot, and a saffron yellow, are recommended mainly for illumination on parchment. Neither stands exposure to light nor air.

Green pigments were at a premium and so we find Cennini spending most of his time covering these by recommending the mixture of various yellows and blues.

Terra Verte was known. Its use was very extended in painting drapery, faces and figures, landscapes in fresco and secco techniques on walls and panels. It was also used in the laying of gold leaf, but bole was considered better.

The two next real greens used were both copper compounds. The one was the familiar verdigris, the other the carbonate, malachite. You will recollect that this latter was mentioned as employed by the Egyptians. Sulphur is their worst enemy. Verdigris is an acetate of copper and is not to be confused with paris green, the arsenite of copper.

As to the mixtures these consisted of orpiment and indigo which could only be used in a binder of size; then verde-azzuro (malachite) and giallerino used with egg-yolk binder; a third was made of yellow orpiment and ultramarine. These all were only for the secco technique and hence had little use for large mural decorations carried out in fresco, as all are affected by the alkalinity of the lime.

I turn back to my article in the October 1921 issue and reprint here the description Cennini gives in his sixty-second chapter of Ultramarine blue.

> "Ultramarine blue is a color noble, beautiful, and perfect beyond all other colors, and there is nothing that could be said of it but it will still exceed this (praise). On account of its great excellence, I shall speak of it at length, and give you full directions for preparing it; and you must pay great attention to them, that you may gain honour and service from them. And with this color, together

with gold (which adorns all the works of our art) let everything be resplendent, whether on walls or panels.

"First take some lapis lazuli; and if you would know how to distinguish the best stones, take those which contain most of the blue color, for it is mixed with what is like ashes. That which contains least of this ash pigment is the best; but be careful that you do not mistake for it azzurro della magna, which is as beautiful to the eye as enamel.

"Pound it in a covered bronze mortar, that the powder may not fly away; then put it on your slab of porphyry, and grind it without water; afterwards take a covered strainer like that used by the druggists for sifting drugs (spices), and sift it and pound again as much as is required. But bear in mind that though the more you grind, the more finely powdered the azzurro will be, yet it will not be so beautiful and rich and deep in color; and that the finely ground sort is fit for miniature-painters, and for draperies inclining to white. When the powder is prepared, procure from the druggist six ounces of resin of the pine, three ounces of mastic and three ounces of new wax to each pound of lapis lazuli, put all these ingredients into a new pipkin and melt them together. Then take a piece of white linen and strain these things into a glazed basin. Then take a pound of the powder of lapis lazuli; mix it all well together into a paste, and that you may be able to handle the paste, take linseed oil, and keep your hands always well anointed with this oil. This paste must be kept at least three days and three nights, kneading it a little every day; and remember, that you may keep it for fifteen days or a month, or as long as you please. When you would extract the azure from the paste, proceed thus. Make two sticks of strong wood, neither too thick nor too thin, about a foot long; let them be well rounded at each end and well polished (smoothed). Then, your paste being in the glazed basin into which you first put it, add to it a porringer full of lye, moderately warm; and with these two sticks, one in each hand, turn and squeeze and knead the paste thoroughly, exactly in the manner that you would knead bread. When you see that the lye is thoroughly blue, pour it out into a glazed basin; take the same quantity of fresh lye, pour it over the paste, and work it with the sticks as before. When this lye is very blue, pour it into another glazed basin, and continue to do so for several days, until the paste no longer tinges the lye. Then throw it away, it is good for nothing. Range all the basins before you on a table in order, that is to say, the first, second, third and fourth; then beginning at the first, with your hand stir up the lye with the azure, which by its weight will have sunk to the bottom, and then you will know the depth of color of the azure. Consider how many shades of the azure you will have, whether three, or four, or six or what number you please, always remembering that the first-drawn extracts are the best, and the first basin is better than the second. And if you have eighteen basins of extract, and you wish to make three shades of azure, take the contents of six basins and mix them together; that will be one shade. Proceed in the same manner with the others. But remember that if you have good lapis lazuli, the azure from the first two extracts is worth eight ducats the ounce. The last two extracts are worse than ashes—may your eyes therefore be experienced, so as not to spoil the good azure by mixing it with the bad; and each day remove the lye that the azure may dry. When it is quite dry, according to the sorts you have, put it into skins, bladders or purses, as may be the most convenient, and take notice that if the lapis lazuli should not be very good, or if after having ground it, the color were not to turn out deep (violante) enough, I will tell you how to give it a little color. Take a little pounded kermes lake (grana) and a little verzino, but mind the verzino is grated or scraped with glass; and then boil them together with lye or a little roche alum. And when they boil, and you see that the color is a perfect crimson, before you have withdrawn the azure from the porringer, but well dried from lye, add to it a little of this lake and verzino, and with your finger mix everything well together; and let them remain till dried, without sun, or fire, or wind. When dry, put it into a skin or purse, and rejoice in it, for it is good and perfect. And bear in mind that it is a rare gift to know how to make it well. You must know also that it is rather the art of maidens than of men

"WAR", a painting in color. *Courtesy "The Watchman" magazine, and copyrighted by Underwood and Underwood*

to make it, because they remain continually in the house, and are more patient and their hands are more delicate. But beware of old women. When you would use this azure, take as much as you want; and if you are going to work on light dresses, it must be ground a little on your usual stone. And if you want it for laying grounds, it must be very little worked on the stone and always with very clear water, the stone being well washed and clean. And if the azure should get soiled in any way, take a little lye or clean water, and put it into the vase, and stir them well together, changing it two or three times, when the blue will be quite clean."

Commerce with the east still brought indigo, a vegetable color, the juice of the *indigofera tinctoria*, to the artist's palette but it was not used as a permanent pigment for its fugitive qualities were known ever since its introduction in Roman times.

Today's article completes the colors employed. A very simple set many of which are used today. We need not limit ourselves by the low color value of these pigments now, however, because modern science has given us clearer toned, brighter pigments which are permanent. Unfortunately though, science has also given some which are still even brighter than these. Their name misleads as to their identity and time has not laid its hand of approval on them. Let us take heed of what chemists say and use only such pigments as are familiar to us physically and chemically.

To impress the range of pigments Cennini describes, I have listed them below separating them into groups as to hue and subdividing these into permanent and unstable compounds by marking the latter with an asterisk. The mixtures are not listed.

WHITE
- Lime White
- Lead White

BLACK
- Carbon Black
- Black Earth (no longer used)

YELLOW
- Ochres
- Naples Yellow*
- Orpiment*
- Realgar*
- Saffron Yellow*

RED
- Red Ochres (Indian and Venetian Reds)
- Vermilion
- Red Lead*
- Dragon's Blood*
- Lacca*

BLUE
- Ultramarine
- Blue Carbonate of Copper*
- Indigo*

GREENS
- Terre Verde
- Malachite*
- Verdigris*

COMMERCIAL DRAWING

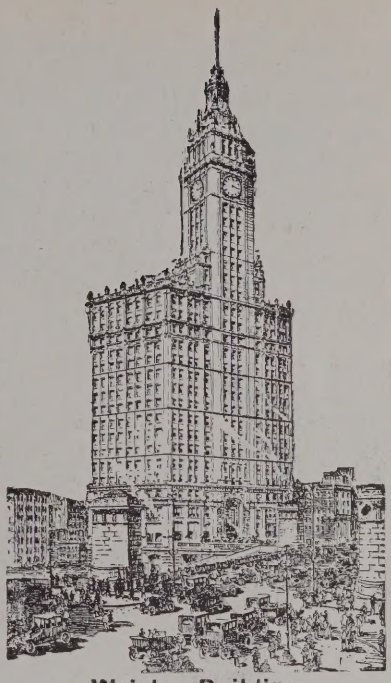
By EDWARD S. PILLSWORTH, Chicago

The essence of commercial drawing is utility, the working toward a defined purpose. In addition, commercial drawing is usually made on direct orders, paid for upon completion, and is in steady and continuous demand; while picture painting is largely made upon the chance that someone may take a fancy to it and buy it.

In the days of ancient Greece, the commercial artist made little figurines of gods and goddesses; the Renaissance artist painted shields, doors or illustrated books on mechanics, gravitation, etc.; those of a later day drew signs for inns, frontispieces for books, and so on, while in Europe there is little distinction between commercial or other artists. The man who later became President of the Royal Academy painted for a soap firm, other R. A's. draw ads, and there is almost no distinction, in France, where an artist willingly takes the commission of any man who will pay his price. Many of the leading artists of America make the major part of their incomes from the drawing of commercial work.

The day has gone by when poor work would pass in the commercial field. A glance at the ads in any magazine, will readily prove this, for, oftentimes, these pages are as well or better illustrated than the body of the magazine. The best that can be obtained is none too good, and the highest grade of work, and the highest rank of artists, are continually being used in the commercial field.

Commercial drawing, strange as the statement may seem to the beginner, is largely a case of ideal drawing. The lettering must be perfect, balance, composition, and technique of the highest, figures, where used, are generally decorative and of ideal proportions, masses must be properly placed, colors correctly harmonized and contrasted, even in the drawing of machinery, the lights must be carefully thought out, the tones perfected, and the detail drawn in perfect harmony with other parts of the machine. In designing borders, etc., the modern commercial artist is the equal, and oftentimes the superior of those of earlier times. Frontispieces by Guilio Romano, or other Renaissance artists, or those of the rococo or later periods do not compare with the best of modern work, but we see this latter in such profusion around us, that it is accepted as the regular run of events.



Wrigley Building

Pen and Ink commercial drawing of one of Chicago's beautiful new buildings.

Writing in the last century, William Morris lamented the fact that art and industry were becoming more separated, instancing, if my memory serves me, the matter of a belt buckle. In the fifteenth century, he said, if a man bought a belt buckle, a certain amount of ornament was worked on the buckle, and was a part of it; at the time he wrote, the buckle was one thing, the ornament another thing entirely, you could buy each by itself or have one added to the other, but, no way, were they one article. We are gradually reverting to the fifteenth century standard again, where the design is a part of the article itself, not something distinct and separate, and, to some extent, the commercial artist has been responsible for part of the change, for, under the commercial pressure of ever striving, he, at least, has carried his work to a higher plane, and made design and article one thing, in the field wherein he works.

And, because every artist can not be Michael Angelo, or Breton, or Inness, is no reason why he cannot be something else, and still play a part in the world. Like Mucha he may be a failure as a picture painter, but a great poster artist, or a good designer, or a photo retoucher, or one of many things in the way of an artist that the world is continually calling for. He may be a good commercial man, with a prosperous future, and

a bank account. The talk we sometimes hear about commercial art being lowering is mostly confined to immature students and members of the long-haired fraternity, whose work is mostly confined to such talk and not to the pen or brush. The big artist does not worry at all about what his drawing is to be used for, if the customer is willing to pay the price he demands, and, to this extent he is a commercial man.

REPENTANCE *By Samuel Klasstorner*
Logan Medal in Chicago Artists' Exhibition
Courtesy Chicago Art Institute

ILLINOIS AS AN "OPPORTUNITY FIELD"

(Continued from Page 6)

ers, and others, promote travelling exhibitions, and it is through their initiative that art colonies have come into existence in remote sections—north, south and west. Several art correspondence courses have sprung into existence within the past five years.

The Artists' Brush and Color Corporation has moved its New York offices and warerooms from 169 West 57th Street to the New York American Building, Columbus Circle. They have branches in Baltimore and Philadelphia, and are large importers of colors.

HOW TO USE AN ART MAGAZINE

The business man who ignores his own trade journals which give him "dope" on the fluctuations in the market—tariffs, new commercial conditions, etc., is doomed for a place among the Dun's and Bradstreet's lists of failures. And, as an Illinois subscriber suggested to us—so is the artist or student who neglects the magazines covering his own field.

Within the past twelve years no less than twelve art magazines have "crashed"—"gone to the wall". They were rendering a service to the illustrators, designers and cartoonists in America far superior to that which a budgeting of their advertising and subscription incomes would have called for. Very few have survived in their almost entirely unselfish endeavors.

Fortunately for THE AMERICAN ART STUDENT, this national art magazine is still "doing business at the old stand" after five and a half years of gruelling effort; competitors have come and gone—new ideas have entered the "art game" and the magazine has consistently tried to keep apace with them. Who would ever have thought ten years ago that the *New York Times* would be carrying advertisements today of the air service between London and Paris—cities four thousand miles away? The next space of ten years will witness flights across the Atlantic and Pacific as a regular means of transportation.

And no less does the business of art and cartooning become affected. Again—the student who fails to keep pace with the ever changing conditions—or rather we might say the "ever improving conditions". Failing to renew your subscription to any art magazine, whether it be *The International Studio* at 60 cents the copy or this at 25 cents the copy, spells "disaster" for the reader as an artist much quicker than it ever will for your magazine—regardless of which one it is.

Not so long ago a correspondence school pupil sent a drawing to this magazine for a cover design. Notwithstanding the fact he had made so-called "progress" in his studies the drawing exhibited absolutely no merit. But we are not in business to throw cold water on anybody's artistic aspirations so the art editor took time to dictate a lengthy and careful letter of criticism, advice and encouragement. Quick and hot came an

FOUNTAIN *Art Institute of Chicago*

answer back to us to "sell our hammer and buy a horn". We regret the incident, but a mind closed to constructive criticism will also mean a pocketbook forever closed to a real income as a commercial artist. The student who wrote that letter will read these lines unless he is one of the many foolish ones who look at pictures only.

Within its brief history we have been able to publish articles on oil painting, illustration, cartooning, color work, ceramics, Ben-Day work, sculpture, designing, comic drawing, crayon and pencil sketching, textiles, photography, etc., by such authorities as Charles Vezin, Howard Giles, Louis Raemakers, George Bellows, Casey, Wyeth, Mitchell, the Hubbards, Cobb, Roberts, Martini, Hambidge, Evans, Neuschafer and many others. The work will go on. Let us suggest in closing that student readers buy a loose-leaf ring binder at a stationery store and preserve their copies as they would valuable lessons.

MONUMENT TO H. DAVENPORT

Oregon residents are raising funds for the erection of a monument over the grave of Homer Davenport, noted cartoonist, who was buried at his birthplace, Silverton, Ore., near here, nine years ago at the age of 43 years.

Davenport was raised at Silverton, knew everyone for miles around, and went from that little town to San Francisco,where his work first gained fame.

Most of the boy's time in school was spent in drawing pictures of the teacher. No matter how valuable a book was, Davenport usually found ample room on the fly leaf for a picture. These books are cherished belongings today.

No one had taken Davenport's drawings seriously until a cousin of his came from Chicago, and while he sat visiting, the boy

drew his picture. The cousin was delighted and prevailed upon the elder Davenport, who had always expressed more faith in Homer than anyone else, to send his son to an art school in San Francisco. Soon young Homer was on the staff of a San Francisco daily, and it was but another step to New York.

Davenport never forgot Oregon or Silverton. One time, it is said, he was sent to interview Gladstone, England's great statesman. After getting by a cordon of guards, Davenport found Gladstone in his gardens. The statesman asked Davenport his name and where he was from.

"Silverton, Ore.," was the reply.

Gladstone got a map, looked up Silverton and then made his visitor welcome, later inviting him to call again.

BELLOWS CAPTURES HIGHEST INTERNATIONAL AWARD

At the twenty-first international exhibition at the Carnegie Institute, Pittsburgh, which opened recently, the highest honor has been captured by an American; a young one. In the exhibition there are represented men and women of talent from England, France, Spain, and other nations. One hundred and twenty-three canvases came from abroad, and one hundred and seventy-four from the United States. The gold medal of the first class was awarded to George W. Bellows of New York, whose articles and paintings have, from time to time, been published in this magazine, for his well-known indoor figure composition called "Eleanor, Jean, and Anna," which received a gold medal last year at the Pennsylvania Academy's exhibition. The central figure is a wide-eyed little girl in a light frock. She is seated in a low chair and holds in her lap an open story book, while she listens attentively to one of the two somberly garbed, prim, elderly women seated on either side. It is a canvas that breaks no traditions and that, in a way, is gratifying, for of late so many artistic traditions have been broken so ruthlessly and their breakers given such wide publicity that students are apt to infer that a knowledge of fundamentals is quite unnecessary.

The silver medal of the second class went to a Frenchman, Emile René Menard, for "Women Bathing in the Greve", one of the typical pictures by this artist.

ART AND PHOTOGRAPHY

By ARTHUR A. SMITH

The development and extensive use of photography should make every art student

PHOTOGRAPH OF THE SCULPTURE, "CHARITY"
By L. Bayman of Beaux Arts Institute of Design.

realize that the field for artistic endeavor is not the same today as it was a century ago. There was a time when the simplest picture of an object had to be drawn or painted, and that picture could not be good unless made by a competent artist. Back of its excellence was a trained hand and a trained eye, that required time, study and practice to attain.

But today things are different. If the purpose of the picture is only to faithfully represent something showing full detail and correct drawing, a photographer with little effort and principally mechanical skill, can produce a highly creditable result, that could only be equalled by hand with much effort and time, and a high degree of skill. Within this field, the skill of the photographer and the skill of the artist compete, with the odds in favor of the photographer.

BREAKERS *Photo by A. A. Allen* *Courtesy of Allen Art Studios* *Copyrighted*

Also, the constant sight of photographs and photographic engravings by all classes of people, has educated the public to the photographic accuracy of drawing and proportion. When pictures were few, and their reproductions costly, the number of pictures that the common people saw, was limited. These might be poorly composed, poorly proportioned and poorly colored, but as long as nothing much better was near to compare them with, the defects went uncondemned, and often unnoticed. The artist that could draw anything at all was a person to be reverenced, and as everyone felt that a really perfect picture would be a nearly impossible thing to make, some measure of imperfection must be overlooked.

But times have changed. The camera generally makes a truthful picture, properly proportioned with a certain amount of ease and accuracy that the trained hand can only secure with much patient effort and time. In "Breakers", the photo copyrighted by Arthur A. Allen, which illustrates this article, there is a bold realism. It is good

(*Continued on Page 20*)

Hamilton Easter Field, Critic and Brooklyn Art Editor Dead

Hamilton Easter Field, president of the Brooklyn Society of Artists, art editor of the *Brooklyn Daily Eagle* and a leader in the modernist school of art in this city, died recently at his residence, in Brooklyn.

He was born in Brooklyn forty-nine years ago and was a member of an old Quaker family. He was educated at the Polytechnic Institute and was a graduate of Columbia and Harvard universities. He studied painting at the Ecole des Beaux Arts in Paris and was a pupil of Gerome Raphael Collin and Fantin-Latour. Mr. Field was an artist as well as a critic and conducted an art school at the Ardsley Studios. He was owner and editor of *The Arts* magazine and a former director of the Society of Independent Artists.

Mr. Field was a connoisseur of Japanese prints, and a number of times he was commissioned to go to Europe in the interests of institutions and individuals interested in this and other forms of art. He was formely associate editor of *Arts and Decoration* and was a life member of the Museum of French Art and a director of the China Society of America. He was the author of "The Technique of Oil Painting."

Following his death his magazine, really a commendable little journal considering the short span of its life, will probably go on sale. Despite Mr. Field's controversy with THE AMERICAN ART STUDENT which was given an amount of publicity not welcome to the parties involved, we have always respected and honored him—as a critic and an art teacher.

"MOVING DAY"

A. Sartorius & Co., Inc., color manufacturers and dealers in artists' materials, have moved from their old downtown location at 57 Murray Street to 32 Union Square —nearer the art center of New York. They have just issued a catalog which is worth preserving. The concern bases much of its success on the fact that THE AMERICAN ART STUDENT has been used for the backbone of its advertising campaign.

A PAINTING FOR A TRUMEAU *2nd prize*
By T. M. Biggs of the Yale School of Fine Arts

BEAUX-ARTS INSTITUTE OF DESIGN NOTES

Circulars and Programs for Exercises in Composition mailed on request. Write to 126 East 75th Street, New York.

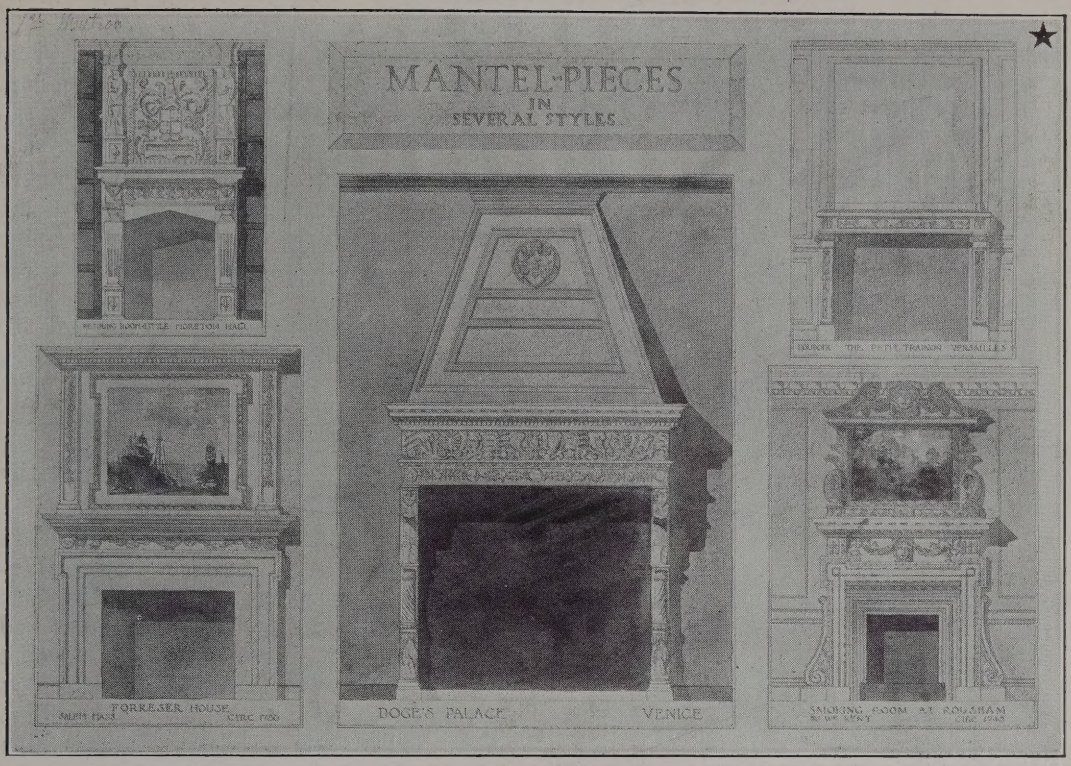
Department of Sculpture—Awards made at recent judgment.

Jurors—Lloyd Warren, T. Monroe Hewlett, Julian Peabody, John Gregory, Allan Clark, H. R. Ludeke, Edward McCartan, Henry Hering, F. Lynn Jenkins, R. G. Eberhard, Emil Fuchs.

Exercise in composition—"A Letter-Box Opening."

First Mention—L. Slobotkin, L. Worswick; Second Mention—C. Parducci.

Life Modeling, Allan Clark's Class—Second Medal: T. Mellilo; First Mention: B. Piccirilli, A. Block, F. Rotenberg. Mr. Elie Nadelman's Class: Second Medal: C. W. Jones, J. Ruhl; First Mention: A. Di Filippo; Second Mention: R. C. Wakeman. Mr. Edmond T. Quinn's Class: Second Medal: P. Fiene; Second Mention: C. Luini. Mr. Harry R. Ludeke's Class in Classic Ornament: Second Medal: S. Santore; First Mention: S. D'Angelo, T.



ELEMENTS III. MANTELPIECES IN SEVERAL STYLES

1st Mention. *By P. R. MacAllister, Yale University, Conn.*

Lomedico, I. Crisafulli; Second Mention: M. Malanotte, D. M. Tiffany, F. W. Boyd, H. Rubin.

Nature Study—Mario H. Fantoni's Class. Second Mention: L. Colvin, (2) E. Schiffert, (2) J. Laikauf.

Department Mural Painting: Awards made at the judgment of March 6th.

Jurors—Lloyd Warren, T. Monroe Hewlett, Julian Peabody, James P. Haney, Ernest Peixotto, Edwin C. Taylor, Eugene F. Savage, Ivan Olinsky.

Exercise in Composition. Subject—"A School Auditorium." Seventeen sketches submitted.

First Medal—Hildreth Meiere. Second Medal: Louise Thoron.

First Mention—Agnes W. Bacon, Frank P. Sylos, Carlo A. Nisita. Second Mention: M. Mueller, Yale School of the Fine Arts.

First Mention—Maxwell B. Starr. Second Mention: A. Floegel, J. Glaser, C. P. Helck.

"A Painting for a Trumeau" Final Competition, Full Size.

Martina Steere, 1st Prize, $50.00 Cooper Union; Erna Lange, 2nd Prize, (A) $25.00 Cooper Union; T. M. Beggs, 2nd Prize, (B) $25.00 Yale School of the Fine Arts.

Honorable Mention—A. Floegel, E. H. Smith, Austin M. Purves, Jr. Eight other Canvases submitted.

Department of Interior Decoration—Awards made at recent judgment.

Subject—"A Duplex Apartment Living-Room."

Second Mention—T. Fuller and Dorothy Schoneburg, Atelier Denver, Denver.

Subject—"Mantelpieces in Several Styles." Seven designs submitted.

First Mention—Mary H. Holden, University of Texas, Austin; P. R. MacAlister, Yale University, New Haven.

Second Mention—L. Oyen, B. A. I. D. Atelier, N. Y. C.; A. Christie, Pennsylvania Museum and School of Industrial Art, Philadelphia.

ANY MORE ARTISTS?

We have a record of a brewer, an artist, an actress, a bartender, a prize fighter, a baseball player, a bandit, a burlesque show man, and a bigamist; forsaking their professions and becoming evangelists. If this keeps up the future ministerial conferences will look like a joint meeting of the alumni of the White Rats and Sporting Club.

NUDE SKETCH *By F. Webster of the Chicago Academy of Fine Arts*

FIGURE DRAWING AS CHICAGO SEES IT

This is the ninth of a series, intended just for the student, to supply some of the elementary facts and a bit of inspiration which will help him in his work. Back numbers of the magazine are not available. On account of the large number of art schools in Illinois we have asked this instructor to make no mention of the school with which he is connected.

By an ILLINOIS ART INSTRUCTOR

Figure drawing is studied no differently throughout Illinois; we see things the same as the art student of Philadelphia, New York or Paris sees them; we love the work with no greater love than our California friends do, and for that reason I must apologize for the title the editor has asked me to take for my brief remarks.

The greatest failure any art instructor can make, whether it be in the galleries of Munich, the native schools of Calcutta, or the mail course which is going to a scholar in Oshkosh, is to endeavor to force, by accident or design, certain iron-bound rules of technique, "style",—a conventional method of execution which might be suitable to the instructor's tastes but which raises havoc with a class where individuality should be developed to its highest stage of expression.

For the benefit of my friends and the magazine's readers let me suggest to the students that the longer they study figure drawing,—in their own homes, at an art studio, or in the life classes,—the better able are they to divorce the model from the personal element and the nearer they approach the ideal. Unless one is taught to exaggerate the faults of the human body, caricature them,—and to continually give expression to this "flaw picking" idea, the growth of such instruction is bound to be not only instructive but spiritually, mentally and physically elevating.

Is there ever any question when we state that a chaste, clean-cut pictorial representation of the human form serves to stimulate not only ambitions to create paintings and sketches just as fine and beautiful, but stirs within the breast of the mature young man or woman the desire that they themselves might house their minds and hearts in a temple at least as perfect.

The sketches by Fuchs and Webster, which illustrate this article, are academic work, but creditable. The lines of the back, the pitch of the head and the placing of the arms emphasize the action of sitting in a comparatively easy position. Recently the writer saw the products of an Eastern school (by "eastern" I mean the Atlantic sea-board. Some of my readers will know to what art school I refer). With the idea of "truth",—no matter how brutal or bitter, young women students, and young men too, have been taught to pick the human form to bits in the sense that the product of their efforts bordered on the disgusting.

Unless I use a bit of slang, for which I do not crave your pardon, you are not going to grasp the full import of this statement. "Skinny, pot-bellied, lanky creations" were apparently chosen as the male models for the class, while "fat, flabby and florid females",—as far from God's handiwork as is possible to be and still keep out of the class with Darwin's ancestors, were selected to "inspire" the art student as to the female figure. The result was as one might expect,—a few in the class turned out careful brush and crayon drawings of the models as they were, with the touch of caricature to them almost worthy of a Voltaire had the

A Nude Study *Painted by Chas. Fuchs of the Chicago Academy of Fine Arts*

great French cynic been an art student,—but the rest of the class,—well,—they are further from real art than they were before they started.

We must learn to see the beautiful and the lovely things of life,—and believe in them, before we are strong enough to tamper with the ugly. You may never be a Dante, whose pure and holy love for Beatrice inspired his beautiful conception of Heaven before he was able to write of the Inferno, but you can, in your daily work and studies, keep the highest and truest ideals ever before you, emulating what is best, and—

But then, you might not want to bother about the ugly.

CRITICAL COMMENT ON ADVERTISING ART

Readers are urged to send in their own ideas and opinions on what is good and bad in newspaper and magazine art work. Initials will be published if desired.

A New York Art Association likes the work of the American Telephone and Telegraph Co., for the reason that the copy and illustrations tend to humanize the mechanical genius of the service. Few people appreciate what a wonderful thing is the telephone. That little tingling instrument of efficiency and animation, on your desk, is like a personality in the office. It is the most economical service ever rendered to mankind. And the advertising reminds people of the fact that the 'phone is an indispensable factor in modern civilization.

Favor, Ruhl & Company have for many years occupied a unique position in regard to artists' and architects' supplies. In many instances they have been pioneers placing at the disposal of the artists new materials. All of these are backed by their prestige. Unless their technical staff and a score of artist friends approve of the quality of the new product it is not added to their line. The modern trend toward better technical knowledge has lead the users of supplies to become more particular in what they choose; and it has become known that whatever Favor, Ruhl & Company put out can be depended upon. Of equal importance is their policy of promptness of delivery and fair price. The company calls attention to the following articles which are standards in their field:

Bissell Show Card and airbrush colors and the one-stroke brushes of the same name; the Martini Tempera Colors; "Unbleached Arnold", a paper for water color work and drawing; Sleeper's Gold for the keramic craftsmen; Plasteline and others.

Curtice Brothers Co.—Because its present advertising campaign manages to throw a real atmospheric halo around a tin container and a bottle, and so humble a thing as a package of marmalade. These products are not easy to exploit and can be very commonplace if not handled with shrewdness. But Curtice advertising, in color, gives us real reasons to use the goods, plus pictures that reflect the glory of the big outdoors. Somewhere, in the background of this advertising, there is a wise student of composition. Every time we look at one of the ads, it makes us hungry.

The American Art Student backs up those who advertise, when their products have proven of merit to art students and illustrators. We're gunning for the correspondence school or the cheap color dealer, just as we're after the advertising agencies who may not be doing business "on the level". The owners believe this magazine to be about as clean as possible of all art publications, especially as far as honest advertising goes.

PHOTOGRAPHIC REPRODUCTION OF A DRAWING FROM LIFE,
by Student of Yale University of Fine Arts

ART AND PHOTOGRAPHY

(*Continued from Page 15*)

for student study but hasn't the "impersonal" note to make it a work of art. And errors of drawing, proportion and lighting all become more conspicuous in a picture than ever before. And the public notices them, and has lost its tendency to forgive them.

But photography has its field, and its limits. It can only picture what actually exists before it. It records defects with equal distinctness as perfection. It includes whatever falls in its view. It has no imagination. It records the real rather than the ideal. And as yet, many who follow photography lack the training in art necessary for them to secure in photographs the pleasing effects of composition, balance, and contrast of light and shade, that still distinguishes a really good hand-made picture from nearly all photographs.

On the other hand, the artist is fancy free. The defects in his subject can be ignored and its perfection recorded. He can eliminate whatever confuses or intrudes, and add what is lacking. Outlines and proportions can be favorably altered, and the most beautiful or interesting presentment of the subject secured. His feeling for design, and balance and contrast, is free to determine the composition of his picture. He is even free to employ photography itself as an added tool in his art. With it he can make a correct record of a changing scene, or a fleeting expression, or a difficult pose, or highly intricate detail, and is free to study and use them at his leisure.

There is no question that photography has come to stay, as one means of art expression. Its range may not be as broad or free as drawing or painting, and many refuse even to admit that it is an art. But it at least is certain of a degree of permanency and progress that cannot be promised for some of the smears and freaks that a few people have felt free to label futurist and cubist art. It is unfortunate that persons who evidently had not the energy or the brains to master the real difficulties of real art, have turned their lack of talent to notorious absurdities, which create disgust in every healthy mind, and because of some measure of questionable fame and financial success, have had an unwholesome influence on more capable artists and students.

True art rests fundamenally upon a pleasing interpretation of nature. It must blend the real and the ideal. It must present that which appeals to us as being worth making permanent. It must create admiration of the subject presented, and the means of its attainment. And it must be a work of love and intelligence, as well as of skill. If there are any who feel that they cannot master the real difficulties of drawing and painting, there always remains the field of photography to fall back upon. For every photographer would be a better workman, and would come nearer making photographs recognized as works of art, if he could have the training in art that the artist receives, and most photographers have missed.

There isn't a photographer in America who could not profit wonderfully by a study of light and shade,—composition, and color,—as taught in the average art class. And it is also true that every artist and designer, particularly commercial artists, could find enjoyment as well as actual value, in the study of photography. Books can always be utilized for this study should the photographer or art student be financially unable to spend the time on studies outside of his or her regular work.

WOMAN

EUGENE V. DEBS, Courtesy of the *Roycroft*

While I scorn the chivalry that kisses the hand of woman, and then denies that hand the reins with which she might guide the rolling world along; while I would not bow to her as being more than man, yet I would give her every right I claim for myself. Still, I can not think of her without a feeling of reverence that amounts to worship, and that which I worship in her I would also worship in man if he had not banished it from his life.

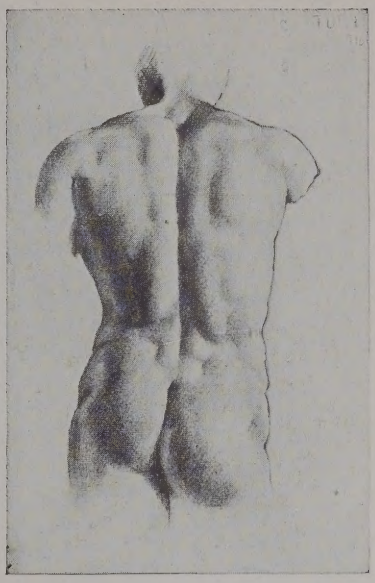
Great is the hand of man. He smites the mountain ranges, and they smooth out into plains; he strokes the ocean, and it carries his craft in safety; he shakes his fist at the night, and creatures of steel come forth to do his bidding. But if the hand of man is strong to do, the hand of woman is greater still, because it is softened and skilled to comfort and heal. If the hand of man is magical with accomplishment, the small white hand of woman has even greater magic, in that it soothes and blesses ever. With the touch of her fingers she changes the hard sick bed into down and dreams. With the stroke of her palm she banishes the tears of childhood and gives smiles for sobs.

If man, the titan, makes the world big, woman, the enchantress, makes it beautiful. If man finds the food, it is woman that brings the babe through paths she sets with roses; and it is she who makes shining and sweet the gateway when the soul fares forth to the unknown land.

Man may make the nation, but woman does more—she makes the home.

When I think of what the world would be without the inspiring influence of woman, I am ashamed of what the world has done with her. She has done everything for the world, and man has done everything evil to her. He has filled her hands with weights she could not bear, and laid upon her shoulders burdens that crushed her to the earth; and though she stumbled on uncomplainingly, kissing the hand that smote her, he has taunted her as an inferior and ruled her as if she were a slave.

Still is the woman guardian of the sacred fire. Should she fail, earth would return to the Stone Age, and man become again a naked barbarian. It was woman who invented all the arts, from agriculture to weaving, from architecture to music. It is



CAST DRAWING *By Isabelle H. Tuttle of the Yale School of Fine Arts*

woman's voice that bears the soul in prayer and hymn toward higher things.

In a world that God made beautiful, there is nothing so beautiful as woman, and without her divine ministrations, all things would speedily lose their charms. It is woman that bears the future in her body, and on her sweet and sacred bosom nurses life into higher forms and nobler ways. There is nothing so wonderful as motherhood. There is nothing more sacred, more divine, than womanhood charged with the future destiny of the race, which means the weal or woe of all that breathe.

No true man can think of his mother other than as perfect. No husband who is still a lover—as every husband ought to be—can believe that his wife is less beautiful or feel that she is less dear than when in the bloom of beauty she first won his heart.

I have a vision of woman loftier, nobler and diviner.

In the full-orbed day of the world to come woman shall be free. In that hour woman shall have opportunity; and because her day has come at last, everything that lives shall rise and unfold and share in the common blessings that shall come to the race. Love shall reign instead of hate, beauty shall take the place of deformity, peace of war, plenty of poverty; and all the world, under her unfettered ministry, shall be a home, safe and saintly, sweet and satisfying.

"WINTER" A POSTER ILLUSTRATION *Student's Work in Tempera Colors*

ART AND ARTISTS

Precarious as those of varied professions may find these times, it is not amiss to consider the artist—the painter of pictures and his confrere, the sculptor—as among the hardest hit. As conditions right themselves in other art centres, New York and Chicago offer no relief to the profession, and we face the possibility of losing many of our prominent artist residents and of smothering the youngsters from the schools. Ours are cities that have grown without any dependence whatever upon the arts, while European cities and, more recently, our own capital city, Washington, have been built and rebuilt after the carefully laid plans of architects, and embellished through government funds with statuary, fountains, historic and other paintings and mural decorations.

The question now arises, can we afford to let our arts, which have, despite our commercialism, risen to a very high standard, be engulfed by the abnormal living conditions here prevalent during and since the world war; while other cities, especially those of Europe, offer more congenial environment?

Let us consider the studio problem. A reasonable rental for anything on Manhattan Island or in "the Loop", is, of course, a thing of the past, but is it not possible to provide properly lighted and equipped artists' work shops at other than prohibitive prices? The rent of many of the Chicago and New York studios and studio apartments has been increased from 100 to 200 per cent., and a large number of them are now occupied by wealthy people desirous either of acquiring studio "atmosphere" or of having an unusually large high-ceilinged living room. On the other hand, the smaller, more reasonable studios which have only been raised from 50 to 100 per cent. on t former rates are so few in number that the accommodations are inadequate. And, apparently, there is no immediate prospect of the provision of more of these.

Although very lately some relief has been felt in the lowered cost of painters' and sculptors' materials—which soared during the war—the prices are still far above the average of pre-war times. Models are getting double their former pay, and these are only a few of the difficulties faced, while, as far as sales are concerned, the season has been the worst on record for the majority of the artists and dealers, though exhibitions have been more numerous than usual.

There are many art clubs and societies which could form committees to go over the ground adequately and bring a report before the municipal government. Thus, thought could be given not only to the general housing problem but to the problem faced by artists in search of studio space, which would be one step—and an important one—toward fostering art and encouraging its development in our city.—*H. C. Nelson in N. Y. Globe.*

ILLUSTRATIONS *By students of the N. Y. School of Fine and Applied Art.*

ART BRINGS $677,000

The sale of the famous Burdett-Coutts art collection ended recently in London with realization of only a little more than half of the sum that was expected. The total sales amounted to $677,000. It had been hoped that the sale would bring in more than $1,000,000.

From an art viewpoint, however, the sale was a great success, as anything really good brought a high price, but little was paid for the things whose sole merit lay in the historical associations.

There has been much complaint in the British Isles since the "Blue Boy" painting was sold to an American, and efforts are being made to confine English art to its native shores.

COMMERCIAL POSTER *in black and white for news paper use. Original in full colors*

COMMERCIAL ART COURSES AND THEIR POSSIBILITIES

By FRANK R. SOUTHARD, Artist and Teacher

Some years ago teaching drawing by correspondence was laughed at—ridiculed—said to be impossible and all manner of fun made of such attempts and efforts. Even at the present moment there is much derision. Perhaps it is a case of the "ignorance of the educated"?

There is no doubt that Michael Angelo, Velasquez, Raphael and all the other old masters would have have horrified at such a proposition. But in their days there were no mails—no books to speak of—no railroads—telephones, wireless, even America was unknown, the known world was thought flat, and as for magazines, booklets, posters, advertising campaigns, newpapers,—of these no one even dreamed.

This is 1922—times have changed—especially methods of living and doing business and even teaching school.

Last summer the writer was asked to consider the proposition of starting a course for the ex-service men and the Y. M. C. A. At first there was hesitation—all the obstacles!—the possible ridicule! Finally however, he took his wife and little boy up to Lake Pleasant in the Adirondacks to a little lodge rough hewn and just finished by an Adirondack guide. The little cottage built on the shore of the beautiful lake in a clearing of a virgin forest of tall balsams and birches was dubbed "NO GROUCH LODGE".

It was a good place to start inspirational work—a good place to think and plan. Surely some of the spirit of the delightful country—the happy environment was bound to get into the course.

From this locality the mails were tested to points all over our grand land; East, West, North, and South; in some cases three thousand miles distant.

Many art schools already achieving great results in the correspondence work were studied and looked into. One of the most encouraging bits of information received was to the effect that some of the universities had twice as many correspondent students as resident students, that splendid work was being done and that the leading universities were considering similar work. The amazing number of different courses that were being taught by mail seemed unbelievable.

With all this encouragement it did not take long to "dig in" and get at the commercial art course. Three solid months day after day were spent in reading, writing and preparation. Finally the plan was submitted to Mr. J. Foster Hill, director of the Extension Division of the school. Mr. Hill by the way was about the best person to submit such work to because for many years he had been connected with one of the largest correspondence schools in the country—he knew the weak spots—he knew the good points—he knew the possibilities.

The foundation stone of all art courses given by any school should be SERVICE—real honest SERVICE! Help the fellow! Offer him every opportunity possible. Follow him carefully—encourage him—offer every aid even to getting him started in the "game".

Some of my student readers will be glad to know the process in brief, in getting up a correspondence course and it is for that reason, as well as the fact that the "Y" chool is a non-profit one, that THE AMERICAN ART STUDENT has asked me to write this article.

One of the biggest points in the effort made in planning the course was to offer something really worth while.

Therefore the fundamental principles are to teach a student not only how to draw and how to apply drawing in a modern practical way, but how to develop Ideas. Ideas are the dynamic forces which make

the business world hum. Ideas conceived, developed and put into action are very valuable. Ideas sell other ideas. Millions of dollars are spent daily advertising them.

When a student enrolls he immediately receives a complete outfit—instructions how to start—and the text books used are written by some of the big men of today—who are doing things, such as Walter Crane of England, Harold Haven Brown, James Hall, Ernest Watson, Raymond Ensign, Estelle Izor, E. G. Lutz, George B. Bridgman of the Art Student League, N. Y., Maginnis and others.

Each student received individual instruction, criticism and help. As soon as the work done by the students shows possibilities of practical application the student is helped to dispose of the work. This practice is common with most legitimate correspondence as well as resident schools.

With each lesson goes a problem IDEA. An imaginary order from a concern asking for idea-sketches to advertise their commodity or goods. With this training it can readily be seen that the student has got to think for himself—has got to be original. At first the efforts may be crude but with practice and effort, be begins to discover how to "dig out" new ideas.

As he learns how to draw, he learns how to originate. This is the greatest asset a student can possess.

Lastly the student is given some idea as to business methods. He is warned about unscrupulous men who take advantage of his disposition, which is inclined to be temperamental. There is no reason why a student should not have this armor of protection and do just as good work as the man who tries to sell his work and after he sells it is "flimflammed" by shrewd men who take advantage of his artistic temperament. So many students are compelled to struggle along because they do not know these obstacles nor how to overcome them. A student well paid for his work can afford to set some of his time aside for further study.

The courses in all art schools teaching by mail are open to young women as well as men. They are given courteous treatment and there is no reason why they should not take their place in the artistic world just the same as men. Many examples are seen in such names as Jessie Wilcox Smith, Blanche Green, May Wilson Preston, Rose O'Neill, Olive Brush and others

ART AND COLOR IN ADVERTISING

By A. DE MONTLUZIN

Color in advertising seems to me such an obvious thing that I sometimes wonder if it is not a lost art. Just why it does not prevail to the exclusion of colorless advertising is hard to understand when you stop to analyze the matter. Or let me suggest that I cannot fully decide, I cannot fully convince myself, of the thought that there can be perfect advertising without color. You may go back as far as you wish and you will note that there is always a special emphasis upon the fact: Should the article discussed contain color? I refer to some of the rediscovered mural decorations and I have observed that whenever some of these were in color a special note was made of that fact. I observe, too, with a keen sense of sincere appreciation, that the Creator himself was a firm believer in the use of colors and set for us a wonderful example in the application of the medium.

But today we are not so much to deal with the reason for color, nor must we indulge in a discussion as to whether or not it should exist, but we are to consider the application of that which we have at our command, to a commercial field known as advertising.

But advertising is also a very, very old thing. It is no novelty. There it strikes me that the reunion of these two old quantities is a most logical thing and therefore I say this union no doubt existed long before our time.

But let us get down to the present day and to brass tacks. What is color and what is advertising, and why should they be joined?

Advertising is intended to attract attention, leave a good impression and create a desire to own. At least that is what I have been told. Personally, I know very little about it. I understand it is also intended as a means of publicity, which signifies making things known. If, therefore, advertising is intended for publicity and the other purposes mentioned, please tell me why we should hesitate to advertise or illustrate an article in its true colors? There is a package of Wrigley's Gum, its illustration in colors and also in black and white. Last week I saw an advertisement, in the paper, of the Prophylactic toothbrush. It said: "Be sure to look for this yellow box," but it was printed in black and white.

Another time I saw an illustration describing at length a blue serge suit—something different in the cast of blue—rich, wonderful, etc. It was printed in black and white. In each case the real point was lost.

It is certainly difficult enough to train the public to memorize the name of your article, and the appearance of your package, but when you resort to means which will disguise your package instead of illustrating it, you are certainly expecting an awful lot from that poor and much abused thing called advertising.

Did you ever hear a woman describing the appearance of another woman? She will give you the color of everything her friend wore and you will know by her description that she was far more impressed by the color than by any other detail. Take it with yourself. What attracts you, what is it you remember of the man you saw today? He had on a gray suit, a brown suit or a blue suit. You don't merely observe that the man had on a suit any more than you observe the fact that a lot of peas had a can around them, or that a pound of baking powder was enclosed within a can. If there is one thing that each and every one of you know about Royal Baking Powder, it is the fact that it is in a red can.

I was called in on a conference recently and found that an entire advertising campaign was to be based upon a diamond-shaped label. Look for the diamond shaped label! And its color!

Color has pyschology. It affects the senses, varying according to classes. You absolutely need color to properly incite certain desires, to forcibly deliver a message.

I have touched on color first because the application of art to advertising is dependent mostly upon color. And why? Because color is the only field which permits the gratification of inspiration, without limit. You hear an artist say: "I will dress her up in a yellow dress and put her on a red background, and the thing will fairly sing." Can you inagine any such enthusiasm if he only had black and white?

Phonograph companies do this; some wonderful reproductions of their mahogany and oak machines appear in color in catalogs and in the pages of the leading magazines of America. I like the advertising of the Columbia Grafonola because a soul has been put into metal and cabinet work. It is a real treat to follow the costumed period pictures that accompany the advertising of exclusive models of the Columbia; and to smile or sing or make merry with merry entertainers, who put their talents into tangible form for the family that is miles from any concert or theatre stage. Columbia advertising is reaching for a high ideal —and it has a long arm.

Red is warm and attracts attention. That is why the Indians used that color for war paint. You know a bull will chase a red flag. Auction sales and other dangerous points are denoted by red flags. Sometimes I thought that the red stripe in a barber pole was well applied. Yellow, also vivacious, is not so acute. Some scientists in the study of color go so far as to say that it radiates love. But I suppose that conclusion was made because there is so much cheer in yellow. Blues and greens are more quiet, restful. Browns are more substantial, cozy, satisfying.

How to apply all of these things to advertising must be carefully studied, your subject and your possible audience. It would be absurd to use blues and greens to advertise firecrackers. These colors in no way suggest the article, its use or effect. But if you wish to advertise a sparkling drink I would suggest that you use every color of the peacock.

Take, as an illustration, a box of bonbons and a box of chocolates. If you eat the pink and white bonbons you feel that you are eating just so much candy and you relish it because of its beauty and tempting colors. But when you eat chocolates you feel that you are putting into your system something that is substantial. That is not so much because of your education on the food value of the chocolates, but because the thing looks nourishing. You wouldn't eat black butter.

The time has passed when one could use a beautiful woman's head to advertise cigars, beer, corsets and stoves. Today the proper application of art is admitted only when such art properly conveys the correct impression, gives the right publicity and creates a sympathetic feeling.

The artist and the advertising man must come closer together. The advertising man must learn art and the artist must learn advertising, and I regret that the suggestion I made some years ago in Cincinnati was not followed. At that time I promoted the thought that the Advertisers' Club and

the Art Club should in some way affiliate. Judging from some of the advertising you see and the illustrations used, it appears to me that there is necessity for a great deal of education on that one point.

I remember that last Christmas there appeared in the newpapers an illustration in connection with the advertisement of a high-class jewelry store. This illustration was that of a woman. By actual count she wore nine jeweled rings, four necklaces, three bracelets, a diamond sunburst breast pin, a diamond buckle and a diamond-studded hair comb. It was therefore an illustration of a coarse person and in no way reflected the institution and certainly did not appeal to their possible clientele. This was a misapplication of art to advertising.

The other day I saw a package of rice. The advertisement mentioned the fact that this was American grown, but they used a Japanese woman in their illustration. Thus the art employed contradicted the advertisement and the advertisement did the same for the art.

In your endeavors to obtain results you must face one formidable if not terrible condition. The American public is lazy. It is a spendthrift nation and its people are not interested in you or your proposition. So you have to reach out and tell it to them so forcibly that they cannot get away from it. You have to give them pictures so that they will not have to read and you have to use color to attract them to this picture and to complete your story.

It is possibly for this reason that inspiration has changed its domicile. At one time you found it in European and American literature. But today, I daresay, there are more inspired advertising men in this country than there are poets and novelists. But the artist and the merchandiser must join hands. They should collaborate so as to give this inspiration its fullest scope; to emblazon the world with truthful advertising, truthful in the degree that advertising will show its color and the picture conveying the message, in order that nothing may be hidden and all is told.

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Dies and Medals made by
MEDALLIC ART CO., 137 E. 29th St., N. Y.

Write us about your medal prospects. We will supply details and estimates. We also make galvanos and reductions from bas reliefs and from the round.

Chicago Art Exhibits

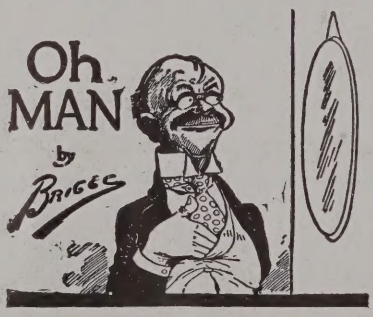
An exhibition, at the Chicago Art Institute, is to be held May 3rd to 31st, inclusive—Color prints by Bernard Boutet de Monvel and George Senseney.

On May 27th to June 11th—(1) Annual exhibition by students in Art Institute School. (2) Twenty-ninth Annual Exhibition by the Art Students' League, of Chicago.

In June or July—Paintings by A. Iacovleff. Announcement later.

Illinois subscribers are urged to attend as many of these as their time permits.

Summer is on us,—and the glory of the outdoors. Have you bought your sketch-book and colors for a real vacation of enjoyment?



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Made in Black, Gloss Black, Cobalt Blue, Turquoise Blue, Ultramarine Blue, Brown, Dark Green, Light Green, Medium Green, Olive Green, Magenta, Light Red, Dark Red, Vermilion, Battleship Gray, Purple, Light Yellow, Medium Yellow, Ivory, White and Orange.

2 oz. Jar, each	**$0.20**
8 oz. Jar, each	**.40**
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Rate Card No. 5

Page (17 inches)	$ 75.00
Half Page	40.00
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12 consecutive insertions	20%
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The American Art Student

Established 1916 by the Association of American Art Students

21 Park Row, New York City

DIFFERENCE BETWEEN VOCATIONAL EDUCATION AND GENERAL MANUAL TRAINING

"Education is a matter of aim and emphasis," declared Thomas E. Johnson, state superintendent of public instruction of Michigan, in an address recently in Chicago before the Department of Vocational Education. His speech in part follows:

"In education, three aims are ordinarily recognized: the cultural, the social, and the vocational. Most of the subjects taught in school may partake of all three aims or of either. Hence it is desirable first to determine the aim and after that the problem is one of emphasis and selection.

"Manual training in its inception was presented largely with the cultural aim with a slight emphasis upon the social. It soon became extremely vocational in its aim. Today we recognize it as having three distinct aims: cultural in the first six grades; prevocational in the upper grades; and vocational in the high school.

"Michigan, like other states in which art instruction has been fostered, believes thoroughly in the principle of vocational education for those whose stay in school is limited, and that there should always be ample opportunity for those who wish at any time to continue their academic work."

This magazine, which includes hundreds of art and public school teachers among its subscribers, will welcome letters and statements from them at any time as to methods of art instruction, past, present and future.

LIGHTNING CARTOONIST'S BOOK OF SECRETS $1.00

(STUNTS WITH CRAYONS) CHALK TALKERS, PORTFOLIO, 50c, Over 100 trick drawings, comic evolutions, religious and patriotic sketches, applause-getting patter. Complete course, $1.50. Satisfaction guaranteed. Sailor Artist Chris, 2925 Euclid, **Kansas City, Mo.**

BALDA'S COMIC TRICK DRAWINGS MAKES 'EM LAUGH

For Chalk Talk entertainments. 3 snappy programs at $1.00 each. With chatter and instructions by a professional cartoonist. Satisfaction gauranteed.

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"Any Sketch Looks Better on Whatman"

That's the opinion of every artist we have questioned, whether or not he uses WHATMAN regularly.

It's the *appearance* of your finished work which makes the purchaser willing to pay your price.

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They give permanence to your genius.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of THE AMERICAN ART STUDENT, published monthly at New York, N. Y., for April 1, 1922. State of New Jersey, County of Hudson, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Walter Whiteley Hubbard, who, having been duly sworn according to law, deposes and says that he is the editor of the AMERICAN ART STUDENT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publicafion tor the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor managing editor, and business managers are:

Publisher, American Art Student Publishing Co., New York, N. Y.; Editor, Walter Whiteley Hubbard, Philadelphia, Pa.; Managing Editor, Alma R. Roberts, Bayonne, N. J.; Business Manager, Walter Warren Hubbard, Philadelphia, Pa.

2. That the owners are: (Give names and addresses of individual owners.)

Walter Whiteley Hubbard, 61st Street, Philadelphia, Pa.; Alma R. Roberts, 32nd Street, Philadelphia, Pa.; Walter Warren Hubbard, 61st Street, Philadelphia, Pa.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WALTER WHITELEY HUBBARD, Editor.

Sworn to and subscribed before me this 16th day of March, 1922. LILIAN KRAMER.

(My commission expires January 20, 1927.)

The Foreign Market

By M. GRUMBACHER

My trip abroad was prompted by the uncertain and fluctuating exchange market, with this I mean, that quotations from the other side by the time they reached my New York office have been frequently recalled as after an elapse of about two weeks, the German value of their money had fallen and consequently corresponding higher prices were demanded.

The German factories the busiest of all Europe and rather inclined by reason of their many orders from all over the world, to prefer smaller orders than proposed.

I had the greatest difficulty to supply my wants with Red Sable Brushes, as this kind of hair appears to become scarcer and scarcer.

The firm of M. Grumbacher is proposing to issue a new catalogue for artists' colors, manufactured by H. Schmincke & Co., Dusseldorf, Germany, and which will be considerably enlarged with additional lines. As soon as this is ready, due notice will be given in the columns of THE AMERICAN ART STUDENT.

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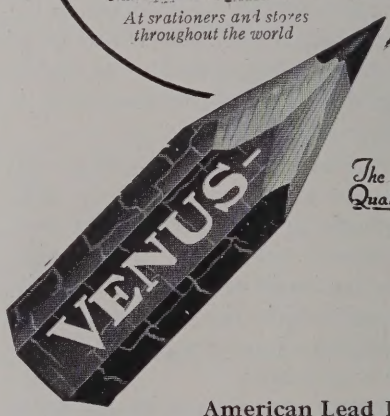

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Also free Color Chart and Price List.

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Full details with samples for 10 cents

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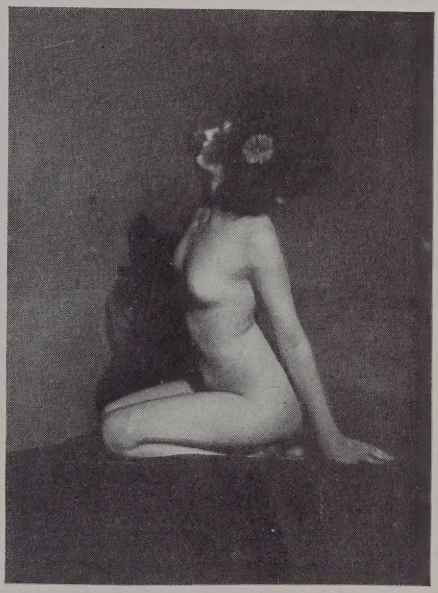

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One of our many beautiful and inspirational figure studies. Highly suitable for artists' use owing to their possessing very high technic in light and shade; also containing a large degree of inspirational light so necessary to one's own advancement.

Collectors of art works will do well to include in their collections a copy of "The Turquoise" as this study is quite in a class by itself being an oil colored photograph of oriental and fantastic lines done in blue tones.

This picture is finished in two sizes. A 6x10 size especially for the artists' porfolio and a 10x16 size for persons who would desire a larger picture. This picture framed in our imitation art bronze frame is unsurpassable and serves a multiple purpose of a fine study and an exquisite decoration. Upon receipt of the sum given below in any form except stamps we will be very pleased to fill your orders.

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6x10	$ .75	$1.00	$3.25
10x16	1.65	1.90	4.25

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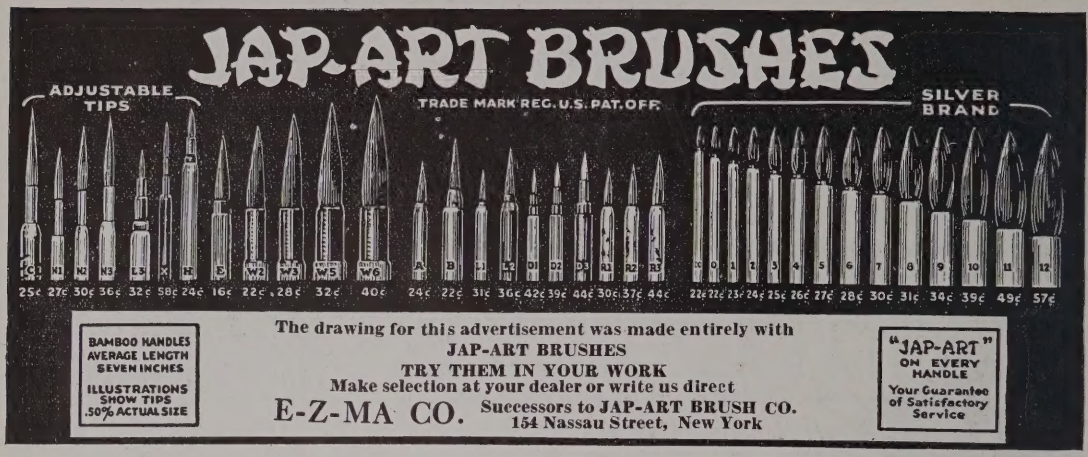

WAR AND CARTOONS

The Munsey chain of papers are arrayed opposite the big Hearst chain of newspapers on the soldiers' compensation proposition. But the latter has the assistance of some of the ablest of America's cartoonists and newspaper artists,—the former has not. Who'll win? We're betting on W. R. H. and the cartoonists.

The voters should remember that not one of the congressmen or senators who are opposing the bonus ever spent one hour in the army or navy during the great war; their time being too much occupied with speech making and drawing salaries. We are dedicating our share of this fight to the architects, illustrators, designers, cartoonists, photographers and art students who laid down their lives in France and on the high seas.

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Date.....

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WHISTLER ETCHING—La Retameuse $25.00. Rare opportunity. Etchings by Percy Thomas $10.00. Maud Heath, 3121 Camp Street, New Orleans, La.

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BOOKS FOR SALE. Westlake. History of Design of Painted Glass of the 16th and 17th Centuries. 165 illus. $5.00 Cope. W. H. Ancient Ecclesiastical Stained Glass of the 13th Century. 4 colored plates, 60 cents, post free. Catalogue of books on Fine Art, Architecture, Decoration, etc., mailed free on application. John Tiranti & Co. Maple Street, London. W. 1. England.

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AGENTS—To solict advertising and subscriptions for the only popular priced art magazine in America; liberal commission. Address circulation manager of the AMERICAN ART STUDENT, Park Row Building, N. Y. C.

WOMEN-GIRLS WANTED—Become Dress-Costume Designers. $140 month up. Learn while earning. Experience unnecessary. Sample lesson free. Write immediately Franklin Institute, Dept. D 593, Rochester, N. Y.

YOUNG ARTISTS, and old ones, too—I pay from one dollar up for illustrated jokes or humorous matter. Send them for approval. Jackson, 1241 Chapel Street, New Haven, Conn.

GET U. S. GOVERNMENT JOBS. Hundreds of openings. $90-$190 month. Men—women over 17. Steady work. Common education sufficient. Write immediately for free list of positions. Frankling Institute, Dept. E. 137, Rochester, N. Y.

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SUMMER LANDSCAPE CLASSES. Write to the Brooklyn, N. Y. Art School, 355 Adams Street for prices and particulars. Excellent instruction,—interesting.

INSTRUCTION AND SCHOOLS

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons President. Paris, 16 Avenue Wagram. Catalogue,

CHALK TALKS (In Colors)—Chatter, jokes and instructions with each stunt, $1.00. Hannaford Art Service, 1061 Spitzer Bldg., Toledo, Ohio.

CORRESPONDENCE AND RESIDENT art courses. Catalog free if you mention this magazine. Chicago Academy of Fine Arts, Chicago, Ill.

SITUATION WANTED

GOVERNESS—wishes position with Christian family. Attending college and must have mornings off. Desire location near N. Y. City. Capable of being excellent companion to elderly lady. Box 1819, 21 Park Row, care this magazine.

PHOTOGRAPHY

EXPERT—work done in finishing for amateurs or professionals, at an expert's prices. If you have valuable negatives and don't want them scratched by mechanical rush-work, send them to me. Developing, printing, enlarging. W. G. Roberts, Jr., 32nd St., Bayonne, N. J.

PROJECT motion picture films with your hand camera. Complete instructions and a set of films 25 cents. Film Exchange H-838 Bowery, Akron, Ohio.

WANTED—will buy figure study negatives, female form. Decent subjects only. Send print which will be returned in case negative is not purchased. Hubbard Bros., 515 N. 61st Street, Philadelphia, Pa.

METROPOLITAN ART SCHOOL, 58 West 57th Street, new York. Classes in Portrait, Figure, Landscape, Commercial Advertising, Poster, Interior Decoration, Costume Design, Stage Lighting and Designing. Special Color Instruction by the Jacobs System. Classes now starting. Write for catalogue.

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An anatomy for art students that has been universally accepted as the best instructive text book on this subject ever published.

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Either Book, Price $7.50, *Postpaid*

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FRANK TINNEY
Famous Comedian, and Star of "Tickle Me," says:
"The Politzer stunts are sure-fire hits. The chalk-talk artist who puts them over will bring down the house."

CHALK-TALK—"WAX-TALK"
$1.00

25 "Smashing Hit" Chalk-Talks & "Wax-Talks" (something new you will not find elsewhere).
Giving "Wax-Talks" and Chalk Talks is a pleasant and practical way of turning some of your talent into money. You can use my stunts at entertainments, lodges, banquets, etc., in your own locality. The remuneration is good. Mention this magazine.
The 25 Chalk-Talks include the most successful stunts I have used as a chalk-talk artist, and other brand new stunts.
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